

# THE WARSAW WEEKLY

Offices: Czackiego 1, Warsaw, Poland, Telephone 273-77.

English Representative: P. H. Straw, London.  
English Distributors: W. H. Smith & Sons, London

Subscription rates—zl. 3.50 quarterly, zl. 13.00 yearly.  
Foreign 4/- or \$ 1. quarterly, 15/- or \$ 3.75 yearly.

Postal Cheque Account: 29898. Warszawa  
Post Office Account: 615 Warszawa

3rd YEAR

WARSAW, SATURDAY, MAY 22, 1937

No. 21

## LONDON POLITICAL CONVERSATIONS

The Coronation, bringing together representatives of all the nations, was in fact a kind of an unofficial diplomatic conference, all the more important for being veiled with more spectacular manifestations. There are many current subjects of discussion, to mention only the Belgian declaration, the moribund but not quite dead Abyssinian question, the Spanish problem and many others.

The conversations of Mr. Beck with Mr. Eden have also aroused a certain amount of interest, especially as the two statesmen have already met several times in the course of last year. The realism of Polish foreign policy and its distrust of general doctrines bear a certain resemblance to the principles of British policy.

The November London visit of Mr. Beck offered an opportunity to compare these, and the declaration which followed indicated the possibilities of British-Polish collaboration. During the Coronation, Mr. Beck met again Mr. Eden, who lunched with him at the Polish Embassy, and Mr. Neville Chamberlain.

Somewhat new political developments have taken place since Mr. Beck's last visit to London, and they have probably been given prominence in the present conversations. The tendency of certain medium sized powers to maintain their complete independence from external influences promoting a world conflict, based on ideological differences, has been further accentuated.

Mr. Beck realised during his recent visit to Rumania that an evolution towards greater diplomatic independence is also taking place there. The Belgian declaration and the policies of the Scandinavian nations are further proofs of the growing tendency of many powers to avoid any kind of participation in large blocs, designed to serve sooner or later warlike ends.

Gt. Britain seems to show a considerable interest in the progress of that movement of "modern neutrality", which has the sympathy of the Polish government. Another point where the British and Polish interests converge is the Baltic. The proposed journeys of Mr. Eden to the Scandinavian countries and of Lord Plymouth to the Baltic countries are an indication of the lively interest in the Baltic region shown by London. As according to Mr. Beck, "Nothing that happens on the shores of the only sea to which we have access can leave us indifferent" all Baltic questions are very much of Poland's concern.

The fact alone that Poland is one of the largest Baltic powers, in the wider meaning of that term, would no doubt be sufficient to create British interest in that country. Many other important problems contribute to enlarging the scope of the relations between Gt. Britain and Poland. The problem of Jewish settlement in Palestine is of vital interest to Poland. It appears likely that British and Polish statesmen have had opportunity for discussing these question at their ease.

(ATE)

## DANZIG LETTER

Even in Danzig, news of the Coronation in London occupied more space in the daily papers than the usually more pressing local affairs. Explanations of the ceremony and of its significance, comparing it with the rites according to which the kings of the Middle Ages were crowned at Aix, were accompanied by detailed descriptions of London's visitors from overseas, and then of the mighty pageant of the day itself. The radio is, of course, universally popular, and a great many Danzigers listened in to the broadcast. The British colony, in years gone by so thriving and important a community but now so sadly dwindled in number, nevertheless rallied in force to attend the dinner given by Consul and Mrs. Robinson to celebrate the occasion.

Abroad, of course, the Coronation news overshadowed everything else, so that the visit of the German Propaganda Minister, Dr. Goebbels, to Danzig, was hardly even noted in the English papers, but he attended a National Socialist convention of representatives of every field of German art and culture, which was felt to be one of the greatest significance. A special exhibition of pictures by Danzig artists was arranged for the occasion, lectures were given in Danzig and other places in the Free State on the subject of native art and literature, and readings of poetry by local talent. No effort was spared to make the rally a success. The whole town was gaily decorated and huge streamers were stretched across the main streets bearing words of greeting for the distinguished visitor and appropriate slogans. The Danzig State theatre, the centre point of the rally, was the most effective part of the decorations, the main feature of which was the display of immense Nazi banners tied with long gold ribbons which swayed and fluttered in the breeze and shrouded up with marked effect against the laurels, evergreens and banked flowers with which the whole building was decked.

In artistic circles, however, the recent find made by Prof. Mannowsky, curator of the art treasures of the Marienkirche, has aroused interest and enthusiasm which are quite unbounded. Prof. Mannowsky has had charge of the arrangements for the new display of the centuries' old vestments and brocades of the Marienkirche. These were formerly rather ineffectively housed in one of the side chapels, but some of the tissues are practically priceless, that is if price is estimated on the basis of replacement value—there is no price for them since they cannot be replaced. So they have now been removed into special rooms in the Danzig Museum, where in specially made cases they are displayed to their



„MORSKIE OKO"

A beauty spot in the Polish Tatras

## POLISH-FRENCH COLLABORATION

A new Franco-Polish commercial agreement has been signed in Paris a few days ago, marking a new stage in the development of the economic collaboration between the two allied nations.

Almost simultaneously, Mr. Beck and Mr. Delbos met at the French Embassy in London to discuss current European affairs. The number of problems which interest both France and Poland is considerable, so that the two Ministers met again on the 14th inst. One of the principal questions of interest to Poland and France was the new situation created by Belgian neutrality and the unilateral guarantees granted to Belgium by Gt. Britain and France.

The proposed New Locarno, establishing a new system of security in Western Europe, instead of the Locarno treaty broken by Germany on the 16th March 1935, would certainly have to take into account the mutual Franco-Polish obligations. That was the solution proposed by Gt. Britain, as witness the communiqué issued in London after Mr. Beck's November visit there.

The recent exposé of Count Ciano proves that Italy also does not wish to ignore Poland in the New Locarno, recognizing its rôle

in Europe, as well as the importance of the Polish French alliance for the peace of the continent.

The diplomatic collaboration between Poland and France has been developing lately, owing to the fact that the French statesmen and publicists have realised by now the aims and methods of the independent Polish foreign policy. Naturally there are, now and then, attempts, to undermine the friendly understanding between France and Poland by rumours and by intrigues.

The recent articles of Madame Tabouis and Perlinax, as well as the protests of two deputies against the Polish visit to Bucharest, are good examples of that kind of efforts. The Soviet government is not pleased with the Franco-Polish collaboration. It would have preferred Paris to be more friendly to Moscow than to Warsaw.

The revival of Franco-Polish friendship, inaugurated by Marshal Rydz-Śmigły's visit to Paris in the autumn of 1936, has lost nothing of its force in the last eight months and it has even made some progress, in the political as well as in the military sphere.

(ATE)

## BRITISH COLONY IN WARSAW GREET'S KING GEORGE VI.

The following telegrams were exchanged between Warsaw and London on the occasion of the Coronation.

To Private Secretary  
Buckingham Palace  
London

Kindly submit following message to His Majesty.  
Humble duty to Your Majesty. I have been requested by many British subjects in Poland who have come together on Coronation Day to send to Your Majesty and to Her Majesty the Queen this loyal message of their devotion and good wishes for the prosperity of Your Majesty's Reign.

May 12th, 1937

Kennard

British Ambassador  
Warsaw

The Queen and I warmly thank you and the British subjects in Poland for your message of congratulations and good wishes on the occasion of our Coronation.

George R. I.

May 15th, 1937



## VIENNESE LETTER

By Eugene Hinterhoff

Scarcely had the echoes of the Venetian serenades accompanying the talks of the Austrian and Italian chiefs of government died away when a discordant note disturbed the renewed and refreshed Austro-Italian friendship.

Virginia Gayda, a leading Italian journalist, attacked the problem of the Austrian restoration in an article a few weeks ago, besides calling attention to the duty of Italy to stay ceaselessly on guard on the Brenner, in commenting on the Venice conference, expressed the supposition that Austrian Nazis would soon enter the government.

This step of Gayda's, whom one cannot consider as an enfant terrible, and who is actually the editor of Mussolini's mouthpiece, the "Giornale d'Italia" made a deep clef in Austro-Italian friendship, a crack which could be easily patched up with official declarations.

Austria maintains its right to deal with its internal political problems completely independently from other nations, therefore Gayda's article deeply wounded national dignity.

The fact that Austro-Italian relations were no longer cordial was vividly expressed at the football match between Austria and Italy in Vienna when thousands of fists were clenched at the buses and trams containing Italian tourists.

In consequence the under currents in favour of Western orientation began to penetrate deeper into public opinion, to a certain extent even ratified by the Under Secretary Dr. Guido Schmidt, in his article during the Easter holidays.

After a mysterious visit to Vienna by the Czechoslovakian Premier, Hodza, two speeches by the Austrian and the Hungarian chiefs of government, cleared up some unpleasant moments for the Little Entente. In Daranyi's speech, there is no more mention of the accents of revision and Schuschnigg has changed his attitude towards the problem of restoration.

In the meantime, while Gayda's articles lowered the temperature of Austro-Italian relations, it was not much better at the other end of the famous Rome-Berlin axis. In spite of the pleasant banquets in honour of both foreign ministers during their visits in Berlin and Vienna, relations between the two German countries are worse and worse. A few days before the German's journey to Venice a skirmish initiated by the German press took place.

This friction at both ends of the axis, was reflected in the minds of the Austrian statesmen and so postponed a few times the Chancellor's departure for Venice.

The talks absorbed the political attention of the whole world for a couple of days and ended in the lack of confirmation of Austrian independence by Italy, accentuation of the German

rôle in the Danube basin and, finally, the limitation of access to the Rome Protocols, this last clause, according to general opinion, directed against Czechoslovakia.

As a general issue, the reinforcement of the Rome-Berlin axis, assurance to Germany of further influence in the Danube Basin, and, finally, the hindering of Austrian foreign policy initiative. This was to the accompaniment of the "Horst Wessel" song which welcomed Mussolini on board the German steamer "Milwaukee" in Venice, while at the same time, the Austrian chancellor was depositing a wreath on the tomb of the Unknown Italian Soldier.

In this atmosphere appeared Gayda's new article, distinctly predicting the inclusion of Austrian Nazis in the government, which according to the Chancellor's declaration did not even admit of the formation of new German Nationalist organisations.

It would be difficult to share the opinion of one of the prominent American journalists, Whitecar of the New York Herald, who expressed an idea, that on the building of the Rome Protocols deep cracks are to be seen, but it is true that Austria has many difficult problems to solve.

It is not easy to foresee their solution, but in spite of Gayda's opinion, one cannot expect great success for the Austrian Nazi, although they have strong support from Italy and always have influence in the person of the German Ambassador, von Papen.

As far as Austrian foreign policy is concerned, it would be difficult to share an opinion of some Polish journalists who insist that the Austrian policy is synchronised with that of its great neighbours and especially of Germany.

It is necessary to mention here, that last year, Germany tried in vain to involve Austria in the anti-communist front, and to mention the retirement from the government of Minister Neustadter-Sturmey, who was so devoted to Germany. On every occasion this year, Chancellor Schuschnigg has emphasized the supreme power of Austria for foreign policy, and the disinclination to join any formation or group of states.

Finally, it is necessary to state that, in a few days, Dr. Guido Schmidt will pay a visit to London and Paris. Recently Minister Delbos declared in Paris that it would be possible to expect a declaration of the Great Powers in the matter of Austria's existence and independence.

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## THE ORIGINS OF THE POLISH STATE

By Max Goryński

(Continued from Nr. 19)

Medieval chroniclers have amplified the story of the Popiels constructing a long line backwards to Krak or Krakus, the reputed founder of Cracow, and to Lech, the eponymous hero who led the Lachs or Lechites from Chrobatia (Croatia, which may mean near Drave rivers, but Western Slovakia) into their new homes in Poland. Lech is, of course, introduced as the brother of the Czech and Russ, the leaders of the Czechs and Russians in their quest of new settlements. He built the city of Gniezno on the spot where he found an eyrie of white eagles (*gniazdo* - nest). German annals mention a Czech prince Lech who was killed in battle, 805, when Charles, the son of Charlemagne, had invaded Bohemia; and later on, in 872, a Czech prince Wieszlaw as taking part in Bohemia in a battle with the army of Lewis the German, grandson of Charlemagne. Neither this Lech nor Wieszlaw are known to Czech chronicles and traditions. Professor Stanislaw Zakrzewski asserts, apparently not without some reason, that Wieszlaw may have been a prince of the Vistulians, possibly the same who had to acknowledge the overlordship of the duke of Great Moravia and was baptized by the Slav Apostle Methodius. On the faith of Kadlubek's chronicle, Prof. Zakrzewski endeavours to connect Lech, his successors, and a whole series of Leszeks as given by Kadlubek, and the Popiels into one dynasty with the Piasts; even in the Krakus myth he is inclined to see part of a dynastic story of which we have only fragments before us. This amounts practically to a suggestion that from the very first the prehistoric princes of several Polish tribes cry back to a common dynastic stock, and since the last quarter of the IX century all of them were superseded, turn by turn, by the Piast branch of the dynasty. Prof. Zakrzewski, however, remains isolated in this wholesale vindication of Gallus and Kadlubek, and he is likely to remain in such isolation unless by any chance archaeologists and anthropologists will be capable of answering in some satisfactory manner the crucial question where the Piasts did really come from. In the end this question implies the other one where did the Polanians come from, the tribe that was the nucleus of the Polish State and gave its name to country and nation. It is a general fashion among historians since time immemorial, and no less in our times, to look for the cradle of such state builders somewhere else than at the spot of their crowning achievement, and as far off as possible. Archaeologists have made true again part at least of the Trojan War and of the Minotaur myth. It is not something like that possible for the Popiel and Piast Saga also?

### III.

We shall never know how many times, before the Dawn of History, the country between the Carpathian range and the Baltic shore, which is now Poland since one thousand years, was visited or overrun by migrating human swarms of various races. They had easy access from, and also easy egress in all directions of the compass: the Sudetan and Carpathian mountains for no serious barrier; there are many not difficult passes across the Carpathians, though they were so pathlessly defended on the north side during the World War; the Moravian Gate opens smooth descent from the Danubian and Moravian Plains to the region

where the Oder and Vistula arise, and then down to the sea along both the rivers. To newcomers from the North - West or from over the sea the Oder and the Vistula, with their main affluents all pointing eastward, offered natural highways. One of the ten layers of mud in the Dark Cave (*Jaskinia Cienna*) of the Ojców district to the north-east of Cracow yielded evidence of human habitation dating back to the last interglacial phase of the Palaeolithic Period; altogether eight different "cultural levels" were ascertained in this cave. This is, by the way, the cave which is said to have sheltered for a time duke (later on king) Ladislas the Short (1288 - 1333), the restorer of a unified Polish kingdom, during the worst of his battling against Wencelas I of Bohemia who had conquered an extensive part of the country, and had, in 1300, himself crowned king of Poland.

The many caves of the Little Polish loess plateau on both sides of the upper Vistula served as places of retreat to the whole population of the district down to the historic times, notably during Tartar invasions; nearly every one of them gave up palaeolithic finds, as also did the caves of the loess plateau of South-East Poland, which joins up with the broad belt of "black soil" in South Russia. The oldest flint implements and other vestiges of primeval man in Poland are ranged by archaeologists with the late Chellean early and late Mousterian, to the middle and late Aurignacian, the early Solutrian, the early, middle and late Madeleinean types. They all point to arrivals from the South West and South-East. The Madeleinean extends also to Masovia where an important station was found near Warsaw, at Swider, from which place it received the designation of "Swiderian" culture that expanded, in the Mesolithic Age, all over the present territory of the Republic, mingling in most parts with the Tardenois (early and late); in Western Poland, Masovia and the Wilno territory with the Danub Maglemosian; in Masovia, Wilno territory and South Poland with the Campigny cultures also. In Great Poland even admixtures of Mas d'Aix civilization were found which are reputed to represent the farthest eastern outpost of this southern French type of development.

The above very condensed survey of Man's earliest appearance in Poland down to about 5000 years B. C. is given here only to illustrate the coming and going of peoples and races since immemorial times, not only in Poland but in all Europe indeed. Prof. Włodzimierz Antoniewicz, Warsaw University, in his *Archeologia Polski* (Archeology of Poland) appends an exhaustive chronological table of Polish prehistory and early history from the Palaeolithic Age down A. D. 1100, with copious archaeological notations for all the periods, and from B. C. 1000 - 800, rare indications wherever such attributions seem certain; the table is arranged in six columns for the six regions of the Polish State to-day (Great Poland, Pomorzanie, Masovia, Polesie, Wilno region, Upper Silesia-Little Poland, Volhynia - Podolia - Red Russia), and a very useful column for climatic characteristics of each period, changes of climate being a most important agent for bringing about migrations. At first sight the table looks rather bewildering, but it is really an excellent guide for provisional orientation in a maze of problems which it still must take a very long time to solve; mainly because

## A NEW SHIP FOR THE POLISH NAVY

The new Polish destroyer "Grom" built by Messrs. Samuel White and Co. in Cowes, has passed successfully all the tests and has received its commission in the Polish Navy.

"Grom" is a vessel of 1550 tons. Her sister ship "Blyskawica" is being completed by Messrs. S. White and will be commissioned towards the end of the summer. Both the new ships will be the fastest and most powerful units of the Polish navy, besides being among the most efficient and most heavily armed ships of their class in the world.

## POLISH SCIENTIFIC EXPEDITION TO GREENLAND

A Polish scientific expedition, composed of seven geographers, geologists and physicists, with Professor Kosiba as its chief, has left Gdynia, for Greenland, via Copenhagen. The expedition will spend several months in the less known parts of Greenland, surveying the country and carrying out various scientific investigations.

until recently evidence has been scanty, guesswork copious, and the conflict of opinion between students of culture and language embittered by racial and political fanaticism.

This pertinent observation is made by Prof. J. L. Myres in the last chapter of his splendid essay on *The Dawn of History* (Home University Library) before he starts to deal with the Dawn in Central and Northern Europe. It is really a pity that Prof. J. L. Myres had only a few pages left for attacking such an intricate subject. Yet very cursory, indeed, as his treatment is, it contains at least one striking specimen of the writer's judicious mind. We shall have to return later on to the important passage alluded to; here we have only to state that some leading German archaeologists and anthropologists have taken as a main object of their writings to establish German practical claims on parts of Poland, based on the argument of "first occupation" by Teutonic tribes.

By extensive indiscriminate use of the terms *germanisch* (Germanic), *germanisch* (German), they have impressed on the German lay public the conviction that especially the so-called "Polish Corridor" and the whole of Silesia ought by immemorial right to be parts of the Reich. Polish and other Slav scientists did not fall in opposing such views. What with the very often overbearing tone of German polemics, and the offended national pride and hot temperament of the Poles, the controversy about "first occupants" and "impressible rights" of land tenure of Goths, Vandals, Burgundians - Teutons of the Eastern (sometimes called also the Northern) branch, of whose blood there is more in the veins of the modern Italian, Frenchman, Spaniard or even Kabylian than in those of the modern German - took on both sides a decidedly unscientific and unpleasant turn already before the War, and became only more embittered after the War. Until the right time comes for proper correlation of results achieved by archaeological, ethnological, ethnographical, linguistic and historical unbiased research, let us hope that "racial and political fanaticism" will have spent itself and will not deflect and distort any more the sparse rays of light that anyway even then cannot penetrate very deeply into the hyperborean darkness that covers, far into the Middle Ages, the trans-Elbian and trans-Carpathian regions of Europe.

(To be continued)



## PODHALE

and  
its

## Music

(concluded)



The famous piper Bartek Obrochta

The violins are tuned in the normal way. What is characteristic and not to be found elsewhere is the mountain double-bass. It has either four or three strings; if four then the middle ones are finer than those at the sides and are tuned in fifths, in the bass clef on the third and fifth line. The side strings are tuned an octave lower than their neighbours. If there are three strings, the centre string, tuned on the fifth line of the bass clef, is missing.

What are the characteristics of the instrumental music?

The major tones predominate over the minor tones. The key D flat major is the most frequent, which is explained by the fact that it is the easiest key for the violinist. In several melodies this tone passes into C major, in leading the melody to a fifth higher. However, exactly like in the songs, the melodies played by the ensemble are based upon the scales of the church of ancient Greece.

The rhythm is in twos, principally in two four time. The construction is most interesting. In the majority of the melodies, we meet periods of five bars, joined in two different groups of three and two bars, which in the end gives ten whole bars. Incidentally, this form is very rare in folk music.

The harmonization is harsh, the style of the melodies hard and primitive, nevertheless full of charm and freshness.

As intervals we meet in the first violin fourths increased as melodic distances. In the second most often harmonic thirds and fifths. In the basses as a rule harmonic octaves, melodic fourths and fifths.

The rhythm is generally regular and irregular syncopations.

In every melody certain tones are accentuated which give it its special character. The resonance of the music is bound up with its harmonic system, probably unknown elsewhere with this hardness in the double-bass, which is strange to anyone who is accustomed to the tonal system.

However, one must not listen to the music of Podhale in the same receptive mood as one would listen to artistic music. To comprehend rightly the unique character of its harmony, rhythm and form — its origin and its environment — must be clearly understood.

Nearly all the melodies are played for dancing, and a certain order is scrupulously followed. The 'górale' love their music and dances passionately. Both are the means by which they express their feelings and impressions. They dance with frenzy, wherever it is possible, if they cannot dance in the house, they dance on the road or even on the rocks. Before every dance, the

dancer, standing before the band, sings the tune he wishes to be played. The mountaineer, accustomed to space, sings at the top of his voice. The manner of singing — nearly always guttural and vociferous — reveals its primitive element.

The mountaineers begin the dance named 'góralski' (adjective from the word 'góral') very slowly. In the second dance — called 'drobny' (minute-adj.) — the rhythm is quicker; here the music of the second violin is rather poor; as the mountaineers say, the first violin must work more with his fingers and the dancers with their feet. The next dance — 'krzesany' (striking fire from flint) — has the quickest tempo. The cycle ends by a slower melody called — 'zielony' (green). The 'Dance of the Outlaws' forms another cycle.

Wedding music has quite a different character. It has come from the Polish plains and has been transformed in and under the influence of Podhale.

There are many marches: the Madjar march, the funeral marches, Chalubinski march — the latter the most popular, named thus to honour the great scientist, who so loved the mountain-folk. This march is a sort of Podhale hymn, the mountaineers play it for the arrival and departure of persons whom they wish to honour.

Each musician plays the same melody in an individual way, according to his tastes and with his personal variations. Each of them has his favourite repertoire.

The most famous musician of Podhale, who in his youth lauded the outlaws, known by him personally, was Bartek Obrochta. He died in 1926. Not only did Obrochta preserve the ancient melodies, he also enriched them, thanks to his real talent and deep love for them, keeping at the same time their pure character and style. Transposing the vocal melodies for the ensemble, he augmented the number of instrumental melodies. During his life, his violin and the richness of his melodies charmed his fellow — countrymen and numerous visitors.

The Podhale music, in spite of its originality, charm and the place it occupies in the life and heart of the mountaineer, awakened in the first visitors — whether writers or musicians — only a mediocre interest. It was again Professor Chalubinski, who really discovered the music of Podhale and became its ardent propagator. Admiring this music and finding in it a harmonious complement of the impression the Tatras evoke, Chalubinski knew how to interest his friends in it. For instance, it was his influence that made Paderewski note some of Obrochta's melodies, which he used

Konrad Krzyżanowski is perhaps hitherto the most eminent of modern Polish portrait painters and certainly as a portrait painter stands head and shoulders above any living artist in Poland. At the moment all our portrait painters who are really artists and not mere tradesmen supplying the wants of the public are, in common with all other artists, so exercised by general problems of design, colour values, technical treatment, etc. that they have but little interest for their models' personality. Their work, however admirable artistically, can be considered with an absolute detachment which it is quite impossible to preserve towards the vivid personalities created by Krzyżanowski, who immediately arouse our liking or our hostility. Unconsciously perhaps, Krzyżanowski followed the maxim that the proper study of mankind is man, nor was it the external form of his model which principally interested him, but the character which the outward form expressed. This absorbed his whole attention, all his tempestuous nature was thrown into rendering it on canvas, and the personalities he succeeded in creating are such that one does not even pause to remark how some of them are suspended in a void that cannot properly be called a background, or that, except for the head and hands, they often have no definite shape. Work which he had to undertake without being really interested

afterwards in his 'Album of the Tatry'. After Chalubinski's death, the interest in the music of Podhale waned completely. Only a few years before the Great War some musicians again began to be interested in it.

Thanks to this, we possess to-day several scientific publications on this topic and a large collection of songs (Stanisław Mierczyński: 'Podhale Music' and 'Songs of Podhale'). In recent times some eminent Polish composers of the younger generation have been interested more and more in Podhale music and introduced its melodies in their works. So also it became the swan-song of Karol Szymanowski, the great composer, who died a few weeks ago before he attained the zenith of his talent.

Thus we may say that the music of Podhale has been discovered and is studied. The work of collectors and the activities of the friends of Podhale, together with the great love of the 'górale' for their music, allow us to cherish the hope that it will not pass away like many another folk music in other countries.

## KONRAD KRZYŻANOWSKI

1872 — 1922

Portrait of the Artist's Fiancée  
Photo Mr. Kirnarski

is sometimes far more finished outwardly, yet cannot be compared in any way with other portraits which appear — particularly to the layman — far inferior technically.

His joy in the outward beauty of colour and light, texture and shape, found expression in his landscapes, but these are few as compared with the number of his portraits, and in them the force of his personality is subdued, as it were, by the vastness of Nature.

He was born in the Ukraine, the eastern borderland long disputed between Poland and Russia, at Kremieńczug and at first went to study at the Academy of Fine Arts in St. Petersburg, which he had to leave because he would not submit to the methods of senseless military drill which were enforced on the students. Professor Kuindzi who took his part was ordered by Grand Duke Vladimir, President of the Academy, to send in his resignation. After that Krzyżanowski pursued his studies under Hollosy, alternately in Munich and at Nagy-bánya in Hungary. He first began to exhibit about 1898.

It is now fifteen years since he died and except for a small booklet by M. Treter, little more than an article and with illustrations that are not very well printed, no book has yet been published about him. It is to be hoped that the one by J. Kleczyński (with photographs by Mr. P. Kirnarski) which is shortly going to press will prove a worthy appreciation both of the artist and of the man whose individuality remains a dearly treasured memory to his friends and pupils. I had the great good fortune to be among the latter for some time, and though this was the outcome of circumstances whose results may be in some respects considered unfortunate I hold, that the privilege of having known Krzyżanowski is well worth the discomforts and

inconveniences, both past and present, which those circumstances occasioned. I do not know of any other artist so wholeheartedly loved by his pupils, with the exception of Stanisław Nowakowski, whose wistful drawings of imaginary buildings, that were yet more true than reality, are as different from Krzyżanowski paintings as the cumbrous, tottering, dreamy old gentleman himself was different from the much younger, impetuous, rushing painter. It is true that Krzyżanowski's personality was so overwhelming that, for the time being, it completely swamped the individuality of his pupils, but the contact enriched mind and spirit, opening new directions of thought, awakening sensitiveness to unnoticed strains in art, in nature, in literature and human character. To a few of the students he was at first terrifying, with his pushing about the studio, noticing some not at all, swooping down on others with terrific denunciations or equally torrential praises of their work, in terms which they at first found hard to understand. But that was only with a few and only at the beginning — with others it was love at first sight. It is impossible in the limited space of the *Warsaw Weekly* to show enough reproductions to give an idea of the full range of his talent. The portrait sketch of Marshal Piłsudski in the issue of May 15th shows him perhaps at his most characteristic in his ability of rendering life with a few sweeps of his brush. The portrait of a little girl was his last work, the pencil drawing has lost some of its beauty in the reproduction, but it still shows that he was capable of great tenderness.

It is perhaps an interesting point, particularly for English readers, that he was always extremely careful in the choice of his materials and he would never sell any work for which he had not used colours produced by an English firm in which he had the greatest confidence, a confidence which is hitherto justified by the state of his pictures which show no signs of cracking or of changing colour values.

His work is little known abroad, though two or three of his paintings have found their way to foreign museums (in Dublin and Rome), but the majority are in Poland, in private possession, and only seen rarely. Reproductions are but a poor substitute, for they show very plainly the imperfections of design and treatment, while they cannot transmit the intense vitality which makes one blind to all defects in the original.

Wiktoria J. Goryńska



PORTRAIT OF A CHILD

Photo Mr. Kirnarski



PORTRAIT OF Mita PASZKIEWICZ



## PLAYS AND MUSIC



## Captain Brassbound's Conversion

Teatr Narodowy

This comedy by George Bernard Shaw, written in an early epoch (1899) of his literary career, is not similar to his other works. It shows on the other hand, that he also had talents as a sensational playwright.

In comparison with other works of George Bernard Shaw, we must give to this comedy a lower place. The value of the comedy is his beautiful homage to women. Lady Cecilia Waynflete, the only woman of the play, is portrayed with rare finesse and subtlety, and her triumphs over men of each race, breed, colour, condition or society are rendered with great conviction.

At the Teatr Narodowy, G.B.S., as the creator of Lady Cecilia, has not a difficult task to persuade the audience of feminine values, fascinations and powers, when this heroine is interpreted by Mieczysława Cwiklińska. She is incomparable... Not only each line of Lady Cecilia is delivered with brilliance and elegance, but the personal beauty of Cwiklińska, her charming femininity, the wit of her talent and exquisiteness of the word expression cause that Lady Cecilia received still more fine traits. Under such conditions, the characterization with the collaboration of Cwiklińska gives a refined portrait of a woman. Cwiklińska's appearances are sufficient reason to fill the Teatr Narodowy especially as she has an excellent partner in Josef Węgrzyn. This great actor has given many characteristic traits to his portrayal of Captain Brassbound, creating a figure full

of life and colour. At the same time he endowed the figure of the unfortunate Englishman, who by unhappy circumstances became a pirate, with poetry and romance - a thing very necessary for gaining sympathy for Brassbound. The duo: Cwiklińska - Węgrzyn has not found sufficient correspondence with the interpreter of the third leading rôle (of Sir Henry Hallam, the cruel English judge) Wojciech Brydziński, this time a miscast. The warm tone and sincerity of his artistic individuality is not adapted to create such ruthless figures.

The remaining rôles form a background for these heroes of the play, but are created by Shaw with talent, and of few big opportunities to the actors. The smaller part of Leslie Rankin (Mieczysław Myszkiewicz), Cpt. Hamlin Kearney (Franciszek Dominiański) and of Redbrook (Mieczysław Milecki) were played very well, while better ones received bad and oftentimes irritating interpretations.

The stage-direction of Richard Ordyski, the settings of Stanisław Jarocki, the translation by Florian Sobieniewski.

The management of the Teatr Narodowy, inspired probably by the sensational contests and colour of the play, decided to change its title to "The Pirate and a Lady", an unnecessary demeaning of Shaw's popularization, especially, as Captain Brassbound's Conversion is played on the first representative dramatic stage of our capital. Arno

## TOTTI DAL MONTE IN WARSAW

Last Tuesday Warsaw has had at the Opera for the first time one of the most famous singers in the world, the Italian coloratura, Miss Totti dal Monte, popular in Warsaw from gramophone records and many broadcasts from La Scala.

The audience (unfortunately not very numerous) of the Teatr Wielki had an evening of unusual artistic emotion and satisfaction. Miss Totti dal Monte, appearing in the title rôle of Verdi's La Traviata displayed all her unsurpassed art. She has not always her reproachable control and that truly Italian musical education - the style of bel canto, but possesses a lovely timbre of voice, enabling her to be triumphant not only in the coloratura fragments, where her technique is ravishing, but also in the lyric moments, treated with deep sincerity and moving expression.

This vocal interpretation of La Traviata attained its summit in the fourth act with the aria Addio del passato, rendered with finesse of feeling and artistry.

Together with Totti dal Monte, appeared an Italian baritone, Mr. Luigi Montanaro from La Scala. He is also a representative of the best Italian opera singers. His craft permits him even to-day to give interesting vocal creations, and proves that in his youth he undoubtedly belonged to the most talented singers of Italy.

The tenor-part of Alfred Gormont was sung by Adam Dobosz, an artist of the

Warsaw Opera, deserving of praise for his music and dramatic expression.

The orchestra, conducted by Mr. Jerzy Siliński this time had not quite correctly fulfilled its task. There were many disappointing moments in the orchestra-interpretation of Verdi's popular opera. J. M.

## ARTHUR SCHNABEL'S BEETHOVEN RECITAL

A rare treat was offered to music lovers by Arthur Schnabel, the greatest Beethoven interpreter, who performed the remarkable feat of playing five at one concert and holding his audience enthralled. Instead of the usual symphony concert at the Philharmonie on Friday evening, the direction announced a Beethoven recital and the audience had the opportunity of hearing the great composer rendered by an authority such as Schnabel was eagerly seized by the most devoted admirers of Beethoven. The pianist chose his programme so as to show the various phases of the master's style, beginning with the easily understood B flat major sonata op. 22, and ending with op. 111 in C minor, revealing Beethoven in his last stage of profundity and mysticism. As the evening proceeded the performer rose to ever higher flights of inspiration, culminating in the last named work, rendered with incomparable poetry and insight.

Nor was the execution of the A flat major op. 110 less impressive in its realization of the visionary element of this work, belonging to the last period of Beethoven's creation. K. M.

## PRESS REVIEW

Czas writes on the occasion of the second anniversary of the death of Marshal Piłsudski that this sad fact has placed entirely new problems before Polish policy, problems which have not yet been solved. The line of division in the nation exists and this constitutes a danger for the state. "The watchword of national consolidation has been launched. This watchword signifies nothing less than the creation of a political organization of the nation which would enable all sections to find a common language". The article continues that this watchword of the unification camp has not yet been realized.

Kurier Warszawski, in an article discussing the present situation in Germany, writes that the four-year plan is slowing down but at the same time Germany is forced to continue in the direction already chosen which entails an ever increasing lowering of the standard of life. "We have the impression that the third Reich has not yet passed through the hardest of its trials. How that trial will fall out in the domain of foreign policy will be decided, it seems, not in Berlin but certainly in London and Washington. The conviction is gaining ground that the present leaders of Germany have overdone the principle of totality and self-sufficiency and that the whole nation must bear the consequences.

La Journée Industrielle gives some details concerning the new Polish-French Trade Treaty. The understanding has the following basis: "80 per cent French exports to Poland against 100 per cent Polish exports to France. Until now France has profited by the proportion of 70 per cent and in the first quarter of the current year the export of France to Poland amounted to barely 35 per cent. France bought goods in Poland to the amount of 116 million francs and sold only for 43 million francs. Hence the new proportion of 80 per cent is more favourable for France than the former 70 per cent. Besides the new trade treaty assures to France normal and integral money transfers concerning business and coupons of French societies in Poland. As regards arrears in Poland, these will be transferred relatively soon and will be covered by 20 per cent export surplus reserved for Poland.

Kurier Poranny discusses the result of the economic action undertaken by Minister Kwiatkowski which characterizes as successful in the attainment of the first and most important aim to which the vice-premier had aspired i.e. the balance of the budget. As the principle of accommodating expenses to income. As regards the question of the balance of prices, the author writes: "On the basis of rising prices for industrial articles a certain balance in prices has been attained. Certainly those who say that the 'scissors' have been entirely closed are far from the truth but it is a fact that the wide disparity between the upper and the lower blade has diminished considerably. It is the affair of the government and the commission for price control to see the opening be not again increased. Finally, the Kurier Poranny concludes, that the "advantageous changes which have taken place in our economic life ought to be exploited so that they should spread in a big wave, animating the whole country". This is the third stage of which Minister Kwiatkowski spoke in his speech at Poznań.

K. M.

## Warsaw Amusements.

## THEATRES

NARODOWY. "Cpt. Brassbound's Conversion" (Shaw).  
POLSKI. "The Cherry Orchard" "Summer in Nohant" "Shortly" "Caesar and a man" (Nowaczyński).  
NOWY. "A Free Woman" "MALY. "Freud's Theory of Dreams".  
TEATR. "Adam" (Nowaczyński).  
MALICKI. "Little Kitty and Big Politics".  
ATEA. "The Marriage".  
KAMERALNY. "Closed".  
REDUTA. "Closed".

## MUSIC.

## TEATR WIELKI - OPERA.

Saturday. Totti dal Monte and Luigi Montanaro in "Rigoletto".  
Sunday. "A Night in Venice" Monday. "Concert".  
Tuesday. "Madame Butterfly" Wednesday. Hindou Ballet Thursday. "Orpheus in Hades" Friday. "Carmen".  
Saturday. "Turandot".

## FILHARMONIA

Sunday. Matinée Concert. Friday. Symphonic Concert.

## MUSICAL SHOWS

## CYRULIK WARSZAWSKI -

Ordynowa in "Sloniec".

TEATR S.S. "Victoria and her husband".

TEATR WIELKA REWIA. "The double life of Miss Lena".

TEATR NARODOWY. Sunday matinee: A special Show of Tania Wysocka Ballet before its appearance at the Exhibition in Paris.

## ART AND OTHER

## EXHIBITIONS

I. P. S. Sculpture Salon.

ZACHETA. "Woman in Art"

NATIONAL MUSEUM "Old Warsaw".

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101961	BUCHANAN Josef	50	D	18.8.37	Slotwina Biesko
101963	" Moshe	15	D		
101968	FELDENKRAJ Leiba	72	D	18.8.37	Baranowice, Sosnowa 43
101964	BURSTYN Saloma	57	D	19.8.37	Zabrze-Mur
	" Rose	53	D		
	" Izak	9	D		
	" Herte	6	D		
101975	DOLNKO Cadyk	58	D	24.8.37	Brzeska 12, Pinsk
	" Golda	53	D		
101967	ALTYE Malka	23	D	24.8.37	38 Gdansk, Lodz
101970	LEWIN Chana	36	D	24.8.37	Suchowola
	" Chaja	13	D		
	" Sosza	6	D		
101971	GABER Jechowet	28	D	24.8.37	7 Sw. Anny, Lwow
101973	KOS Rywka	25	D	24.8.37	Luck, ul. Błacharska
101976	HIRSCHHAUT Cyla	26	D	24.8.37	Dobromil
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102031	GRUNER Fanny	26	D	16.8.37	Przemysl
	" Stefania	13	D		
	" Norbert	1	D		
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102640	PRISY Karolina	25	D	16.8.37	Sw. Sw. 15, Krakow
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	" Fryma	66	D		
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